

ENGLAND, MY ENGLAND
AND OTHER STORIES

D. H. LAWRENCE

EDITED BY
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INTRODUCTION

D. H. Lawrence wrote and revised the fourteen stories collected in this volume between July 1913 and January 1922. All but one, 'The Primrose Path', first appeared in British or American periodicals between 1915 and 1922; five of them were published on both sides of the Atlantic during that period. They are listed here in order of composition and with the date and location of their first publication.

The Primrose Path	July 1913	<i>England, My England</i> , 1922
The Mortal Coil	October 1913	<i>Seven Arts</i> , July 1917
England, My England	June 1915	<i>English Review</i> , October 1915
The Thimble	October 1915	<i>Seven Arts</i> , March 1917
Samson and Delilah	November 1916	<i>English Review</i> , March 1917
The Horse-Dealer's Daughter	January 1917	<i>English Review</i> , April 1922
Tickets Please	November 1918	<i>Strand</i> , April 1919
The Blind Man	December 1918	<i>English Review</i> , July 1920
Wintry Peacock	January 1919	<i>Metropolitan</i> , August 1921
Adolf	March 1919	<i>Dial</i> , September 1920
Rex	March 1919	<i>Dial</i> , February 1921
The Last Straw [Fanny and Annie]	May 1919	<i>Hutchinson's Story Magazine</i> , November 1921
Monkey Nuts	May 1919	<i>Sovereign</i> , August 1922
Hadrian [You Touched Me]	July 1919	<i>Land and Water</i> , April 1920

'England, My England', 'Samson and Delilah', 'Tickets Please' and 'The Blind Man' were also published in American magazines after their British publication. 'Wintry Peacock', first published in USA, was later included in a British anthology, *The New Decameron III*, in 1922. In the same year,

Lawrence's second collection *England, My England and Other Stories* was published in America. This volume brought together ten of the listed stories. Lawrence considered 'The Mortal Coil', 'The Thimble', 'Adolf' and 'Rex' for inclusion but finally omitted them for reasons discussed below.

The two pre-war stories 'The Primrose Path' and 'The Mortal Coil' were written in the six months following the publication of *Sons and Lovers* in May 1913. Lawrence and Frieda, who had not yet received her divorce from Ernest Weekley, were living abroad for most of this period, during which he made a number of attempts at writing his novel 'The Sisters', which was ultimately to become *The Rainbow* and *Women in Love*.¹ The first story was set in the Nottingham area, and the second was based on an episode from the early army life of Frieda's father in Germany. In 1914, when he compiled his first collection, *The Prussian Officer and Other Stories*,² Lawrence excluded both stories probably because neither had secured periodical publication; and besides, his only copy of 'The Mortal Coil' had been left in Italy.

Six of the stories in the present volume were written between 1915 and 1918, that 'nightmare' period when the Lawrences, depressed by the horror and corruption of the First World War, and at times harassed by the authorities, were living in near poverty mainly in Sussex, Cornwall, Berkshire and Derbyshire.³ Yet only 'England, My England' deals directly with the war. It is true that the main characters in 'The Thimble' and 'The Blind Man' have been physically maimed by the war, but the stories concentrate on their struggles to re-establish themselves psychologically and emotionally when they have returned to their wives. 'Tickets Please' merely alludes to the war. Of the six stories written in 1919, 'Wintry Peacock', 'Monkey Nuts' and 'Hadrian' have characters who are or have been soldiers. But the stories in the present collection are, with two exceptions, concerned above all else with the relations between men and women, and only secondarily with war or the accidental circumstances of their lives. The others, 'Adolf' and 'Rex', are animal sketches, anecdotes from Lawrence's childhood. They were composed in 1919 in response to a request for uncontroversial articles from his friend John Middleton Murry, the newly appointed editor of the *Athenæum*, but were rejected by him.

¹ See *The Rainbow*, ed. Mark Kinkad-Weekes (Cambridge, 1989), and *Women in Love*, ed. David Farmer, Lindeth Vasey and John Worthen (Cambridge, 1987).

² See *The Prussian Officer and Other Stories*, ed. John Worthen (Cambridge, 1985), pp. xxvii–xxx.

³ See *Kangaroo*, chap. xii, 'The Nightmare'.

Throughout the war years Lawrence's letters to his London agent, J. B. Pinker,⁴ and others, note his repeated intentions to write more stories, but the difficulty in placing those he had completed did not encourage him. In the later war years and in 1919 he was very keen to find publication in America, believing more and more that his future as a writer lay there rather than in England. He was aided to some extent by his friend, the American journalist Robert Mountsier, whom he first met in 1916, and who in March 1920 agreed to become his American agent.⁵ But publication was sporadic. The *Seven Arts* magazine, which readily accepted his work in 1917, did not long survive. The *Metropolitan* published 'Wintry Peacock', 'England, My England' and 'Tickets Please'; an obscure magazine, the *Lantern*, republished 'Samson and Delilah', but severely cut it. The more prestigious publication, the *Dial*, did not publish his work until 1920, and even this was due partly to the initiative and help of his friend, the author Richard Aldington.

Failure to find publishers was not the only reason for Lawrence's relatively sparse output of stories during the war years. He was at work on his two largest novels, *The Rainbow* (1915) and *Women in Love* (privately published 1920), and at various times during the same period he wrote and rewrote his 'philosophy'. This last endeavour produced the unpublished 'Study of Thomas Hardy' (written in 1914), 'The Crown' (partly published 1915), 'The Reality of Peace' (1917) and other versions now lost. From early 1917 he worked on the essays which became *Studies in Classic American Literature* (1923). During 1918 he began *Aaron's Rod* (1922), and, moving into a new field altogether, in the summer and winter of 1918-19 he wrote the school text-book *Movements in European History* (1921).⁶

Back in the summer of 1914, Lawrence had returned to England from Italy to be married. He and Frieda anticipated a visit of perhaps three months, but the outbreak of war in August prevented them from leaving England. It was the end of 1919 before they were free to return to southern Europe. Lawrence, disillusioned after the harrowing experience of the

⁴ James Brand Pinker (1863-1922), DHL's agent from July 1914 to December 1919.

⁵ Robert Mountsier (1888-1972) met DHL in Cornwall in November. See also *Letters*, iii. 16-17, 476, 566.

⁶ See *Study of Thomas Hardy and Other Essays*, ed. Bruce Steele (Cambridge, 1985), *Reflections on the Death of a Porcupine and Other Essays*, ed. Michael Herbert (Cambridge, 1987), *Aaron's Rod*, ed. Mara Kalnins (Cambridge, 1988); also *Studies in Classic American Literature* (to be published by Cambridge University Press) and *Movements in European History*, ed. Philip Crumpton (Cambridge, 1989).

war, saw his departure from England in the autumn of that year as a significant break from his homeland. He was to return only on brief visits thereafter.

For the next two years, the Lawrences lived principally in Sicily in the villa Fontana Vecchia above Taormina. In December 1919, as if to complete the break with his country, Lawrence decided to end his association with his English agent. His letter to Pinker on 27 December from Capri suggests that the two breaks were linked in his mind: 'We are here for a time – moving out of Europe before long, I hope. I think, there is not much point in our remaining bound to one another. . . What bit of work I have to place, I like to place myself' (iii. 439).⁷

A fortnight later, on receiving Pinker's compliance, Lawrence wrote again, this time about manuscripts: 'What things you have to return to me, please tell me' (iii. 453). On 6 February 1920 he noted in his diary the receipt from Pinker of a 'list of stories to be returned: Mortal Coil, Samson & Delilah, Miracle, At the Gates, Thimble, Bay, John Thomas, Fox, Wintry Peacock, Fanny & Annie, Monkey Nuts, You Touched Me', and reminding himself to enquire about other story manuscripts – among them 'Primrose Path'.⁸ A diary entry two days later notes 'asked Pinker for MS. on his list'. While Lawrence refers to these thirteen items with characteristic imprecision as 'MS', some were typescripts which Pinker had had made to submit to publishers. In fact five works from the list had already been published, and not all were stories. *Bay* was a volume of poems (published November 1919) and 'At the Gates' (never published and now unlocated) was a late version of Lawrence's philosophy. Of the eleven stories in Pinker's possession, only four had been published by February 1920,⁹ and in the next two years Lawrence would continue his efforts to place the others.

During 1920 and 1921 Lawrence was chiefly occupied in writing *The Lost Girl*, arranging its publication and that of *Women in Love*, writing *Mr Noon*¹⁰ and *Fantasia of the Unconscious* (1922), completing *Aaron's Rod* and revising *Movements in European History* and arranging the collection of poems *Birds, Beasts and Flowers* (1923). With all this work on hand, he

⁷ Bracketed references within the text are by volume and page to volumes ii–v of *The Letters of D. H. Lawrence*, ed. James T. Boulton *et al.* (Cambridge, 1981–9).

⁸ Tedlock, *Lawrence MSS* 89 (text quoted from original MS at UCB, Roberts E93). See p. xxv and footnote 16 below for two other stories DHL requested.

⁹ The four published stories were: 'The Mortal Coil', 'Samson and Delilah', 'The Thimble', 'John Thomas' ('Tickets Please').

¹⁰ See *The Lost Girl*, ed. John Worthen (Cambridge, 1981) and *Mr Noon*, ed. Lindeth Vasey (Cambridge, 1984).

found no time for short fiction until October 1921, when he wrote 'The Captain's Doll', a longer form of story which he called a 'novelette' (iv. 143).

Throughout this productive period of residence in southern Europe, Lawrence frequently expressed in letters his desire not only to have done with England, but – in degrees ranging from longing to desperation – to set sail away from Europe altogether.¹¹ It is against this background – 'I feel one comes unstuck from England – from all the past – as if one would never go back' (iii. 488) – and his imminent departure from Europe that Lawrence finally began preparing his stories for a collection.

In September 1920, Mountsier had suggested a volume of short stories. Lawrence replied that he would 'begin to collect short stories for a book, as you suggest' (iii. 613); but, despite this apparent resolve, he remained more intent on placing his unpublished stories in magazines, particularly in America. There was a financial benefit in this procedure: periodical publication would offer substantial fees – more than one if he could find publication in both an American and a British magazine. Once a story was in volume-form, there would be no such fees, only the likelihood of a much lower royalty income for at most a year or two. It was therefore prudent to publish first in magazines and afterwards in book-form. Consequently it was late in 1921, when his hope of leaving Europe was at last moving towards reality, that Lawrence set himself to the task. Having completed the revision of *Fantasia of the Unconscious*, he told Mountsier that he intended to accept an invitation to join his American friends Earl and Achsah Brewster in Ceylon. In the same letter he wrote: 'The next thing, I think I will collect my short stories for a book, ready, so that my MSS are in order' (iv. 96). A month later he told Earl Brewster: 'I have been busy getting my MSS into order. . . so that I can clear out and be free. So I have brought the short stories up to the scratch, ready for a volume. . . ' (iv. 126).

Getting his manuscripts into order involved in most cases considerable revision, and for some stories, complete rewriting. An entry in his diary for 26 October 1921 suggests that he had originally envisaged only one volume – 'a book of stories';¹² but five weeks later, the stories had themselves evolved somewhat differently. On 1 December he wrote to Mountsier that he was sending him 'The Fox', 'The Captain's Doll', 'Samson and Delilah', 'Fanny and Annie', 'The Blind Man', "'Hadrian'" –

¹¹ See, e.g. *Letters*, iii. 418, 491–2, 504, etc. For his proposed expedition to the South Seas, see Compton Mackenzie, *My Life and Times: Octave Five 1915–1923* (1966), pp. 165, 184ff.

¹² Tedlock, *Lawrence MSS* 93.

(originally "You Touched Me"), 'Monkey Nuts' and 'The Horse-Dealer's Daughter', and added:

I hope you have kept a copy of 'Wintry Peacock', from the *Metropolitan*.

I shall send duplicates to Curtis Brown when I hear from you. I am doing a third long story – 'The Thimble' – to go with 'Fox' and 'Captain's Doll' in one volume. – Then I have three stories still to send you, enough to make up a volume of Short Stories. I want 'The Fox', 'The Thimble', and 'The Captain's Doll' to be one volume by themselves. . .¹³

Of the 'three stories still to send', 'Tickets Please' and 'The Primrose Path', both retyped after his revision, were posted to Mountsier on 12 December, and 'England, My England', much expanded and retyped, a month later. He had thus arrived at two volumes: the three longer stories – 'These I call the three novelettes' – and a book of ten short stories (iv. 143–4, 148). Mountsier could now negotiate American publication with Thomas Seltzer, who had published *Women in Love* the year before. For the short stories, Lawrence did not mention the order and only suggested that the volume 'begin with "Tickets Please" and perhaps. . . bear that title' (iv. 150).

The English edition of the short stories was not so simple a matter and was subject to an even longer delay than Lawrence at the time expected (iv. 155). He had reluctantly engaged Curtis Brown in London, having found it too difficult to work without an agent, and therefore forwarded copy for the English edition to him on 12 December 1921, as he had foreshadowed to Mountsier. He sent 'duplicate' revised versions of the following stories:

Samson and Delilah	Monkey Nuts
Fanny and Annie	The Horse-Dealer's Daughter
The Blind Man	Tickets Please
Hadrian (You Touched Me)	The Primrose Path

and noted that he had still to finish 'England, My England' (iv. 143–4). In the same letter, Lawrence said that his English publisher Martin Secker wanted 'a book of short stories quick, for the spring. I think better let him have these little stories – not the three novelettes.'

The Curtis Brown list was made up of only nine stories: Lawrence omitted 'Wintry Peacock' because Basil Blackwell, the Oxford publisher,

¹³ *Letters*, iv. 134. See also *ibid.*, 150 and diary entry for 9 January 1922 (Tedlock, *Lawrence MSS* 95). Albert Curtis Brown (1866–1945) became DHL's London agent in April 1921. The second volume was published by Martin Secker in 1923 as *The Ladybird* and contained 'The Ladybird' (formerly 'The Thimble'), 'The Fox' and 'The Captain's Doll'; the American edition was published by Thomas Seltzer the same year as *The Captain's Doll*.

had previously accepted the story for inclusion in his *New Decameron III* and his contract prevented other publication until the end of 1923 (iv. 169). When Lawrence sent the collection of stories to Mountsier for American publication, he believed that the Blackwell agreement was not effective in the United States, and so asked Mountsier to include the story, using the *Metropolitan* version. In answer to Mountsier's enquiry, Blackwell in fact released the story to him for a 'nominal fee' of two guineas.¹⁴

Allowing for the possibility that Secker's English volume would need additional material in place of 'Wintry Peacock', Lawrence had reassured Curtis Brown when sending the others: 'I think these will be quite enough short stories.¹⁵ If not there are two animal sketches, "Rex" and "Adolf", which I can send. Both have appeared in *The Dial* in America' (iv. 144). But Lawrence did not persevere with this idea: in January 1922 he told Mountsier, 'Have written to Curtis Brown that they shall keep "Adolf" and "Rex" apart, for a possible animal sketch-book later' (iv. 169). No other sketches were written and these two remained uncollected in Lawrence's lifetime.

When preparing his collection, Lawrence must have considered the other stories he asked Pinker to return to him in 1920: 'The Witch à la Mode', 'Once—!' and 'The Mortal Coil'. The first two, dating from 1911 and 1912 respectively, were still unpublished, and it is uncertain whether they were in Pinker's possession at that time.¹⁶ 'The Mortal Coil', rewritten in 1916, had been published in America, but Lawrence perhaps rejected its German subject as out of key with his collection of English stories.

The nature of Lawrence's revisions to the stories intended for the collection is not uniformly clear, since so few manuscripts and typescripts have survived. In the case of 'Wintry Peacock', which Lawrence asked Mountsier to forward direct to Seltzer in the *Metropolitan* printing, there was no opportunity for further revision at all. This makes the *Metropolitan* copy useful in determining what happened to the texts of the stories in the collection: since the differences between it and Seltzer's text show the nature and extent of the editing of Seltzer's copy, distinctions can be

¹⁴ See *Letters*, iv. 117, 134; diary entry for 29 December 1921 (Tedlock, *Lawrence MSS* 95); letter from Basil Blackwell to Mountsier, 12 June 1922, UT.

¹⁵ Martin Secker had already noted that the nine stories sent him would make a volume of barely 200 pages. (Letter from Secker to Curtis Brown, 5 July 1922, U111).

¹⁶ See p. xxii and *Love Among the Haystacks and Other Stories*, ed. John Worthen (Cambridge, 1987), pp. xxiiff. and xxxivff.

surmised in the other stories between what is probably editorial, or from the printer, and what is Lawrence's own revision.¹⁷

Five stories in the collection were sufficiently revised to need retyping. Lawrence's diary records a Mrs Carmichael, in Florence, as having typed 'Samson and Delilah', 'The Horse-Dealer's Daughter', 'Tickets Please', 'The Primrose Path' and 'England, My England'.¹⁸ She produced the duplicate typescripts, all now unlocated, which he sent to Mountsier and Curtis Brown. For the remaining stories Lawrence must have used either existing typescripts, probably those provided by Pinker when the stories were first written, or the proofs or printed texts of periodical versions. The evidence relating to each story is discussed below in the section on 'Texts'.

Lawrence's rewriting of 'England, My England', the last story to be completed, took longer than he anticipated, and he finished it on 21 or 22 December (iv. 150). On receiving duplicate typescripts of the new version from Mrs Carmichael, he despatched them to both Curtis Brown and Mountsier on 9 January (iv. 159, 155-6). This was the last Lawrence had to do with the book before publication. In a little over a month he and Frieda were on board ship for Ceylon.

Publication

The first offer to publish a collection of Lawrence's short stories had come from Basil Blackwell, probably in October 1921.¹⁹ Then, the following month, Lawrence reported to Curtis Brown: 'Jonathan Cape asked me if I had any book of short things to offer[r]' (iv. 129). He enclosed with this letter one from Secker making yet another proposal: 'I should like to do your collection of short stories, on the understanding of course that it does not count as a novel under the contract. Please send me the material & it can be published in February or so.'²⁰ Lawrence's comment on this proposal was that 'February would be too soon. . . I want to try the magazines, particularly in America. - If Secker is going to be cautious, so am I.'

In January 1922 Lawrence heard that Blackwell was still keen to

¹⁷ In this story Seltzer, his editor or his printer deleted the *Metropolitan's* editorial subtitle, replaced dialect 'ower' with 'over' and changed 'seeming' to 'seemingly'. (See Textual apparatus entries for 86:2 and 88:1). In 16 cases dashes were removed in favour of regular punctuation - full-stops or exclamation marks; 9 commas were inserted, 3 deleted; and there were 5 other punctuation changes. Italics were added once and omitted twice. The words 'forever', 'today' and 'valley-side' were house-styled to 'for ever', 'to-day' and 'valleyside'.

¹⁸ Tedlock, *Lawrence MSS* 93-5. ¹⁹ See p. xxxix.

²⁰ Secker to DHL, 18 November 1921, U111.

publish, and asked Curtis Brown whether he should let him have the volume 'failing Secker' (iv. 159). Since negotiations were still proceeding with Secker a fortnight later, it can be concluded that Curtis Brown was not in favour of a change of publisher. On 21 January Lawrence was suggesting to Secker, as he had to Mountsier, that 'Tickets Please' should be the volume title: 'I had thought of that. It fits pretty well' (iv. 173). It was not until February that he signed the agreement with Secker, but on the understanding that publication would not be before 'next autumn'. He wanted simultaneous publication in England and USA, and asked Mountsier to arrange it with Curtis Brown (iv. 187). He was to be disappointed.

Seltzer, in New York, having received the full contents of the volume from Mountsier, proposed publication in autumn 1922. His edition proceeded without any further reference to Lawrence. It is unlikely that he tried to contact Lawrence again: only months before, Lawrence had complained to Mountsier of Seltzer's reluctance to send him proofs of *Sea and Sardinia* (iv. 107). In any case, contact would have been difficult, for between February and September 1922 the Lawrences were travelling to Ceylon and Australia en route to USA. Thus the first edition of *England, My England and Other Stories* was published in New York on 24 October 1922, Seltzer having decided the title of the volume, the arrangement of the stories and a number of textual details. In November, Lawrence affirmed to Mountsier that he had seen no proofs (iv. 328).

One month before the American publication, Lawrence, now in New Mexico, received a letter from Secker pointing out that he was unable to publish an equivalent volume to Seltzer's because of Blackwell's hold on 'Wintry Peacock'. Without it, the book would be too short. In any case, Secker felt it better to defer the stories – which he wanted to call 'The Blind Man and Other Stories' – until after the publication of the three novelettes.²¹ Lawrence replied: 'I might do you another short story to fill up your "Blind Man" book. Seltzer is calling it *England my England*. Let me know about this' (iv. 299). But he was clearly disenchanted with the English market and drew Secker's attention to the paucity of his English income: 'England makes me about £120 a year; if I got no more than that I should have to whistle my way across the globe.' Against this, he said, Hearst's had paid him \$1,000 for the serial publication in America of 'The Captain's Doll'. 'If America will accept me and England wont, I belong to America' (iv. 298–9).

By March 1923, Secker had decided finally to defer the stories until 1924. He informed Curtis Brown that he would be publishing five

²¹ Secker to DHL, 25 July 1922, U111.

Lawrence books in 1923 and felt that this was enough for one year.²² At the same time, of course, the further delay meant that 'Wintry Peacock' could be included. Blackwell had indicated to him that the story would be free after 1 September 1923.²³ Secker's edition of *England, My England* appeared in January 1924, fifteen months after the American edition.

Not only was Secker's volume identical in title and contents to Seltzer's, it seems actually to have been typeset from the American text and not from the typescripts Lawrence had sent through Curtis Brown. This can be shown in two ways. In the first place, Lawrence's practice on other occasions in correcting duplicate typescripts invariably introduced substantive variants between them.²⁴ In a book of stories it would be expected that the number of such variants would be considerable, and moreover would produce variant readings in the five stories for which there were duplicate typescripts. Between Seltzer's and Secker's editions, however, there are only two substantive variants which are not clearly printing errors, and these two are more typical of editorial interference than of authorial change.²⁵

Secondly, as setting-copy for the English editions of both *Fantasia of the Unconscious* and *Studies in Classic American Literature*, published before and just after *England, My England*, Secker had given his printer copies of Seltzer's editions.²⁶ It is highly probable, therefore, that he did the same for the story volume. This would give Seltzer's edition (A1) clear priority over Secker's (E1). Seltzer's volume title and his order of contents are followed in the present edition. Despite his earlier preference for 'Tickets Please', Lawrence appears to have offered no objection to the title after publication. In marked contrast to his angry reaction to Garnett's inter-

²² Secker to Curtis Brown, 13 March 1923, U111. Secker published *The Ladybird* in March, *Psychology and the Unconscious* in July, *Fantasia of the Unconscious* and *Kangaroo* in September, and *Birds, Beasts and Flowers* in November 1923.

²³ On 5 October 1922 Secker acknowledged a letter from Basil Blackwell, adding 'I will take it then that I am at liberty to include "The Wintry Peacock"...any time after September 1 1923' (U111). DHL's belief that the story would not be free until the end of 1923 was presumably based on his calculation of eighteen months from the *Decameron* publication in June 1922. Blackwell was either calculating from the date of the agreement or accommodating Secker by reducing the period by three months.

²⁴ See for instance *The Boy in the Bush*, ed. Paul Eggert (Cambridge, 1990), p. xxxvi.

²⁵ Roberts A23. Typesetting errors appear in the Textual apparatus at e.g., 38:34 67:18, 56:33; editorial correction can be seen at e.g., 27:24 and 111:5. The two substantive variants are 'back of her' (A1) for 'behind her' (E1) [10:1], 'night' (A1) for 'evening' (E1) [60:9]. But an English editor might deem 'back of' an Americanism, although DHL does use it (e.g. in *Kangaroo*, chap. 11). The second case might also be interpreted as transatlantic assimilation.

²⁶ Secker to Curtis Brown, 13 March 1923, U111.

ference with the title of 'The Prussian Officer',²⁷ he had been receptive to Secker's suggested title 'The Blind Man'. He gave no firm indication of a preferred order for the stories in the volume.²⁸

Reception

Although it was published at the height of Lawrence's career and in his most prolific period, *England, My England and Other Stories* attracted comparatively little separate attention. The post-war period had produced large numbers of short stories of high quality, which prompted at least one reviewer to reflect:

It may be that this is a day of swift flights and short spurts: that the genius of the moment is too distracted to admit of the long. . . narrative. . . and that a generation that produces nothing worthy of note in that form may nevertheless prove to have excelled in a different, though no less difficult, art – that of the short story.²⁹

Almost all reviewers agreed that Lawrence was among the few great short-story writers of the time.

The first review appeared in the *New York Times Book Review* a month after publication. There was praise not only for the narrative and descriptive skill shown in the stories but for their subtlety, 'an evasive quality underlying yet penetrating the texture of the exterior plot'.³⁰ Even when apparently simple they are 'intensely complex, composed of innumerable tiny fibres of thought and feeling and instinct'. This review assumes an informed following of Lawrence among those American readers he had been so eager to attract. 'That the stories are all written in a flexible style of fine shadings and swift, delicate strokes is a mere matter of course to everyone who is at all familiar with Mr. Lawrence's work.' This review is long and quite detailed, referring to six of the ten stories, and pointing out the demands they make on the reader. The reward, it concludes, lies in 'a fruitful and long-enduring source of pleasure'.

In a review which also discussed *Fantasia of the Unconscious* and Seltzer's popular edition of *Women in Love*, Ben Lucien Burman in the *Nation* gave most space to *England, My England*. It was 'indubitably a great book', the

²⁷ See *The Prussian Officer*, ed. Worthen, pp. xxxii–xxxiii.

²⁸ While it is true that the numbering of the stories is identical in the lists DHL sent to Mountsier and to Curtis Brown on 1 and 12 December 1921, this is more suggestive of an inventory than a preferred order, since there is no instruction to keep that order.

²⁹ Filson Young, *New York Times Book Review*, 10 February 1924, p. 2.

³⁰ 19 November 1922, pp. 13–14. Reprinted in *D. H. Lawrence: The Critical Heritage*, ed. R. P. Draper (1970), pp. 189–90.

work of an artist 'who makes men's souls alive'.³¹ He noted that 'constantly there is an uncanny feeling of disaster, of death to come, as though some fiendish gas of war – with which most of the sketches are intimately concerned – had spread out and seized all mortals in its bitter and poisonous embrace'. A similar point was made by the *Literary Digest International Book Review*: 'not one of these falls into the category of the war story; the scene of each is laid in England, and it is the influence of conditions brought about by the War which is described and not the War itself'.³² This reviewer also noted the strain of fear apparent elsewhere in Lawrence – 'the occasionally conscious, more often subconscious, fear of woman as an implacable, possessive, devastating force'.

To the *Yale Review* for July 1923, Rebecca West contributed an article reviewing four short-story collections under the title 'The Present Plight of the Artist'.³³ She devoted only one tight paragraph to *England, My England*. While Lawrence is insulated from 'the evil effects of the day by absolute genius', she argued, he nevertheless commits flaws of taste – 'a peppering of French and Italian mars the decorum of an English page' – and he often writes 'in a slovenly way': the end of 'The Primrose Path', for instance, is abrupt 'with the most incredible artlessness'. On the other hand 'his genius triumphs' in 'Wintry Peacock', 'Samson and Delilah' and 'Fanny and Annie' – 'these are masterpieces'. She concluded that Lawrence's 'metaphysical system which he has devised for himself', while personally satisfying to him, 'undoubtedly limits his scope'. In this collection it leads to the monotonous theme of 'sex-antagonism and its sudden conversion into love as if it were a chemical change set up by the intensity of the antagonism'.

The publication of Secker's edition, fifteen months after the American one, brought a second notice in the *New York Times Book Review*. Filson Young from London commended the book to American readers as representative of 'the new generation's attitude toward the England of today'.³⁴ He also praised its 'grim, ironic humor' and the solid strength of the stories.

The Times Literary Supplement reviewer, A. S. McDowall, with an allusion to Wordsworth, recognised Lawrence as 'a master in delineating those swift or gradual tides of feeling which are none the less powerful for being felt in the blood before they are felt along the heart, and thus barely

³¹ 17 January 1923, pp. 73–4.

³² March 1923, pp. 52–3.

³³ Pp. 844–50 (for DHL see pp. 848–9). The other volumes are: Katharine Fullerton Gerould's *Valiant Dust*, Aldous Huxley's *Mortal Coils* and Virginia Woolf's *Monday or Tuesday*.

³⁴ 10 February 1924, p. 2.

grasped by consciousness. He can make us see like that the strange affinities of love and hate as points in one vibrating field of magnetism set up by men and women.³⁵ Yet in this book the reader is too often unable to believe what he is being told 'because the climax comes with a sudden, straining paradox', and 'while feeling that things might have happened so, we want Mr. Lawrence to explain'. 'You Touched Me' and 'Samson and Delilah' are specifically cited. While praising the beauty and vividness of the stories, the reviewer is forced to conclude that 'these stories are certainly not "pleasant," and their author has a way of closing the escapes for us'. Lawrence seems fettered by the short-story form in this collection, whereas he succeeds most brilliantly in the 'little novels' like 'The Ladybird'.

In the *Nation and Athenæum*, Emily B. C. Jones (wife of F. L. Lucas) began a review of five volumes of stories by comparing Lawrence and Sherwood Anderson. She noted three things they shared: 'a passionate interest in psychological adventures', especially those involving instinct or the unconscious; an inclination to minimise the role of intellect in human life; and 'a tendency to fumbling repetitions'.³⁶ Lawrence's faults in this respect, however, 'are the faults of a giant'. 'To have read these pages is to have experienced something with an actuality, an intensity, a stimulation of one's faculties which is the appanage of real art.'

The strongest note of dissent came from J. B. Priestley, who reviewed six volumes of stories for the *London Mercury*. Lawrence's limitations are closing in on him, Priestley wrote. His principal limitation is his presentation only of 'those sensitive, rebellious and irrational spirits' who 'wish to walk alone, but have not the strength and hardness to be entirely self-dependent and complete'.³⁷ His control of the short-story form is not as successful as it is of the longer 'Ladybird' form. 'The story that gives the volume its title has merit, but is huddled towards the close, and suggests that the author began it and partly developed it with a much longer story in his mind. A later tale, *The Wintry Peacock*, shows the Lawrence manner at its best, and the other things, some of them verging on the comic, hover between failure and success.'

Reviewers of the *New Decameron III*, in which 'Wintry Peacock' appeared in slightly altered form, were unanimous in their praise of Lawrence's contribution. The *Saturday Review* remarked: 'we had occasion recently to mention in these columns the growth of the new English short story in the hands primarily of Miss Katherine Mansfield, Mr D. H.

³⁵ 24 January 1924, p. 50.

³⁶ 23 February 1924, pp. 738-9.

³⁷ March 1924, pp. 546-8.

Lawrence and Mr Coppard. The greatest of these three is undoubtedly Mr Lawrence, who stands isolated, without precedent and progeny.³⁸

In comparison with the largely unsympathetic reception afforded his first collection of stories, *The Prussian Officer*, the response to *England, My England* indicated that Lawrence was now accepted on both sides of the Atlantic as an established writer – controversial, erratic, tedious perhaps, but above all brilliant, and to be neither dismissed nor overlooked.³⁹

Texts

'England, My England'

Lawrence had completed the first version of this story by 6 June 1915 (ii. 345). He was living at the time in Greatham, Sussex, on the estate of Wilfrid Meynell and his family at the invitation of Meynell's daughter Viola. The story draws much detail both from the place and from members of the Meynell family, particularly the daughter Madeline and her husband Perceval Lucas. Lawrence, aware of the close relationship of his characters to their living models, once described the work as 'a story about the Lucases' (ii. 386). It gave offence to the family, and when Percy Lucas was killed in France a year later, Lawrence momentarily wished the story 'at the bottom of the sea', but quickly recovered his faith in it.⁴⁰

Uncharacteristically, he appears to have composed this story on his typewriter, as Lady Cynthia Asquith observed in her diary: 'Lawrence has taken to a typewriter – there was a war story coming to life on it.'⁴¹ Probably with its anti-war sentiments in mind, Lawrence told Pinker in a letter accompanying his typescript: 'I send you a story, which England will not publish, I am afraid, but which America may' (ii. 354). He was wrong. The *English Review* bought the story a month later, in July 1915, and published it in the October issue (Per1) (ii. 364, 406). Although the *Metropolitan* in New York had expressed interest in Lawrence at this time, and in August had cabled Pinker urgently requesting a story for October

³⁸ 24 June 1922, pp. 659–60.

³⁹ See *The Prussian Officer*, ed. Worthen, pp. xxxiii–xxxvi. *England, My England* was also favourably reviewed by Louis Kantor in the *New York Tribune*, 24 December 1922, p. 23, by Arthur W. Colton in the *New York Evening Post Literary Review*, 10 February 1923, p. 447, and by Humbert Wolfe in the *Weekly Westminster*, 23 February 1924, p. 532.

⁴⁰ *Letters*, ii. 635–6. See also Explanatory notes on 5:1, 6:32, 7:15, 18:23, 19:13, 22:19, 30:15.

⁴¹ *Letters*, ii. 354 n. 4. Lady Cynthia (1887–1960) was the daughter-in-law of the Prime Minister, Herbert Asquith. She became a close friend and correspondent of the Lawrences. DHL had typed the first 7pp. of *The Rainbow* himself in November 1914 (Roberts E331a) and the first 368pp. of *Women in Love* in 1916 (Roberts E441d).

publication, Pinker did not send them 'England, My England'. Lawrence's typescript, perhaps the only copy, was already with the *English Review*. The story Pinker sent, though unnamed in the surviving correspondence, was probably 'The Primrose Path'. It was rejected.⁴² The *Metropolitan* (Per2) eventually published 'England, My England' in April 1917, the month in which the United States entered the War.

Lawrence's typescript has not survived but a set of uncorrected galley proofs from the *English Review* (Roberts E114.5) has. He sent these proofs to his old Eastwood friend William Hopkin shortly before publication. Hopkin did not like the story but kept the proofs.⁴³ They thus contain the version closest to the story as Lawrence submitted it. In comparison, the version finally published in the *English Review* shows that Lawrence, quite typically, had made some thirty-four revisions to the proofs, many of them single words, but including one passage of sixteen words. Overall the story is shorter by 120 words, but it is not clear whether Lawrence himself made the deletions, as in some cases seems likely, or whether they were made editorially.⁴⁴

The *Metropolitan* version shows that, for its copy, Lawrence made revisions to the same initial state of the story represented by the Hopkin proofs, but possibly in the form of a typescript. Much that was revised or deleted for the *English Review* remains unchanged in the *Metropolitan*, but there are more than seventy verbal revisions and several deletions quite independent of the *English Review* version. Moreover these changes extend through the whole story and in places make subtle alterations to both narrative and characterisation. Thus there are in effect two markedly different periodical forms of this first version of 'England, My England'. In the appendix to the present edition the story is reproduced from the Hopkin proofs as the earliest recoverable version. The variants from both periodical versions are given in the accompanying Textual apparatus.

When it came to the collection, Lawrence left 'England, My England' until last and revised it most comprehensively. He wrote to Mountsier on 21 December 1921: 'I am finishing today or tomorrow, D. V. – the last of the short stories – "England, My England"' (iv. 150). At the end of the month he was still waiting for the typescripts from Mrs Carmichael, and did not despatch the final copies to Curtis Brown and Mountsier until 9

⁴² *Letters*, ii. 348, 354. *Metropolitan* (Carl Hovey) to Pinker, 3 August 1915; *Metropolitan* (Sonya Levien) to Pinker, 30 November 1915; NYPL. See also p. xlv.

⁴³ *Letters*, ii. 391, 402. The proofs are at NCL.

⁴⁴ For cuts made by the *English Review* to 'The Prussian Officer' ['Honour and Arms'] in 1914, see *The Prussian Officer*, ed. Worthen, pp. xxxviii–xxxix.